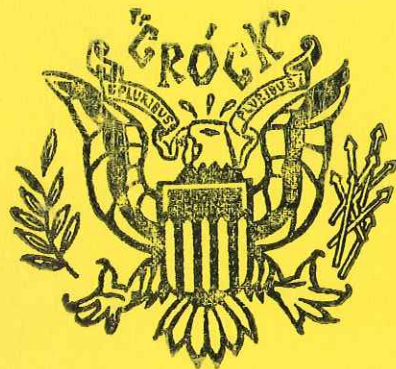


CATALOG



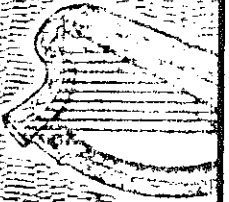
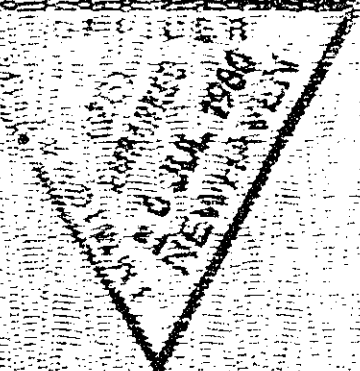
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Trespassing

April 10 through May 10, 1992

Enrique Chagoya,
Julie Murray,
Manuel Ocampo
Rigo '92

curated by

Liz Kotz

L A C E

Los Angeles Contemporary Exhibitions (LACE)

1804 Industrial Street

Los Angeles, California 90021

phone (213) 624-5650 fax (213) 624-6679

TRESPASSING

An exhibition of paintings and drawings by four foreign born artists whose work revolves around reusing and refiguring images from American popular culture and from their own national cultures.

All four artists are deeply engaged with the critique of political systems of violence and oppression, yet the work is sumptuous, even beautiful, retrieving from an abject formalism the intensity of scale, visual pleasure, and the hand. During the 1980's, work in traditional media such as painting or drawing was sometimes seen as structurally opposed to work in the media arts or work based in popular culture - so much so that some claimed painting to be inherently reactionary, located in an irrecoverably bourgeois, western European, heritage. Yet such a stance intrinsically ignored how traditions of painting and drawing have for centuries been refracted through many other histories of art, including those from outside Euro-American locales, be it Mexican mural painting or "third world"



Catholic iconographic tableaux.

Equally troubling, many exhibitions of "hybrid" and "syncretic" postcolonial artmaking have proceeded as if painting and drawing did not exist, privileging spiritually-based, "folkloric" and object-oriented forms problematically assumed to retain some more "authentic" connection to indigenous cultural production. Yet, unavoidably, both western European traditions of painting and U.S.-derived popular cultural forms have had very long histories throughout much of the world, histories of colonialism, neocolonialism, and resistance themselves endlessly refracted and refigured in visual art from "first" and "third" worlds.

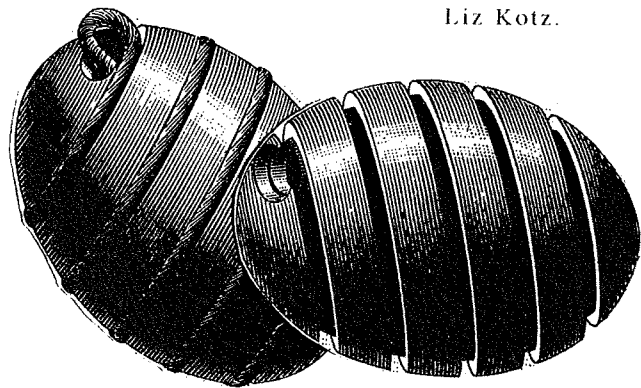
The work in *TRESPASSING* all draws on composite histories which are simultaneously art-historical and pop-cultural, "American" and "foreign", traditional and hyper-modern. Coming from locales outside the United States to live and work in California, all four artists are perhaps ambivalently fascinated and horrified by American mass culture. **Julie Murray's** large scale charcoal drawings on canvas montage together images scavenged from magazines, newspapers and

instructional manuals to suggest hidden narratives of violence and intrigue. **Enrique Chagoya**'s large charcoal-on-paper drawings re-write cartoon icons such as Mickey Mouse as figures of aggressive North American neocolonialism; his works painted on metal draw on the tradition of Mexican retablos, combining elements of Americana with conflicting spiritual and political references. The mural-sized canvases of **Rigo'92** draw on visual styles from TV, comic books and cartoon figures to tell modern punk-inflected stories of city life. And the references in **Manuel Ocampo**'s paintings veer from traditional religious tableaux to the works of the western European avant-garde to indict the violent history of his native Philippines and the repressive power of colonizing forces from the Catholic Church to the modern American state.

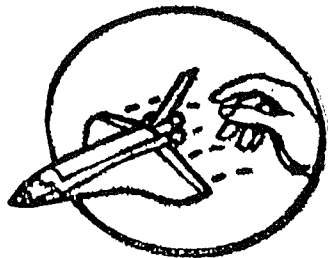
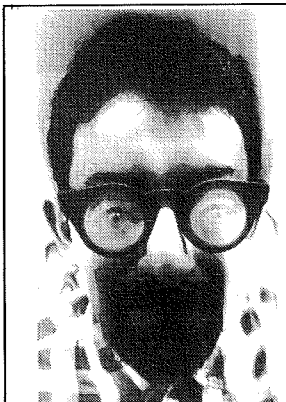
It's no coincidence that the artists in this exhibition combine their more classical training in painting and drawing with equally deep involvement in media arts and popular culture: **Murray** is best known as an experimental filmmaker whose short found-footage works cull images from popular movies, instructional films and other discarded

materials; **Chagoya** is a printmaker whose "Homage To Goya" series of etchings combined references to the Spanish master and modern day political cartoons; **Ocampo** has published oppositional political cartoons in the Philippines and comic books in the U.S.; and **Rigo' 92** has a long history of public art projects and comic-book format works. Indeed, each confuses and confounds the distinctions between traditional and popular forms, making politically incisive works which are layered, complex, and visually compelling.

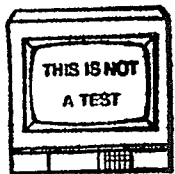
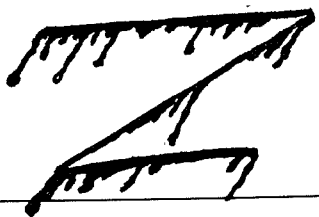
Liz Kotz.



Liz Kotz is a New York based writer and critic



Name; ENRIQUE CHAGOYA AKA 'THE FABULOUS CHAGOYATOLLAH.
 Date of birth; IT HAPPENED IN A SECOND.
 City of birth TENOCHTITLAN / CHILANGOLAND
 Country; MEXICO CITY, MEXICO
 Sex; AS OFTEN AS POSSIBLE, AS SAFE AS POSSIBLE, AS
 Height; TALLER THAN SHORT. FUN AS POSSIBLE.
 Weight; 5 POUNDS OVERWEIGHT.
 Color of eyes; TWO.
 Color of hair; BLUE TURQUOISE.
 Distinguishing marks; THE MARK OF ZORRO



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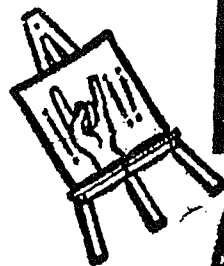
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DOUBLE AGENT by ENRIQUE CHAGOYA

HOLY ORDER by ENRIQUE CHAGOYA



LIFE IS A DREAM THEN YOU WAKE UP by ENRIQUE CHAGOYA



ENRIQUE CHAGOYA

Enrique Chagoya, the former curator of the Galeria de la Raza in San Francisco, is an Oakland-based painter, printmaker and installation artist originally from Mexico city. He received a BFA in printmaking from the San Francisco Art Institute and an MFA from UC Berkeley, and currently teaches at Cal State, Hayward. He has exhibited his work internationally and is represented by Gallery Paule Anglim, San Francisco.

STAMPS by ENRIQUE CHAGOYA



Name; JULIE MURRAY

Date of birth; _____

City and country _____

of birth; _____

Sex; _____

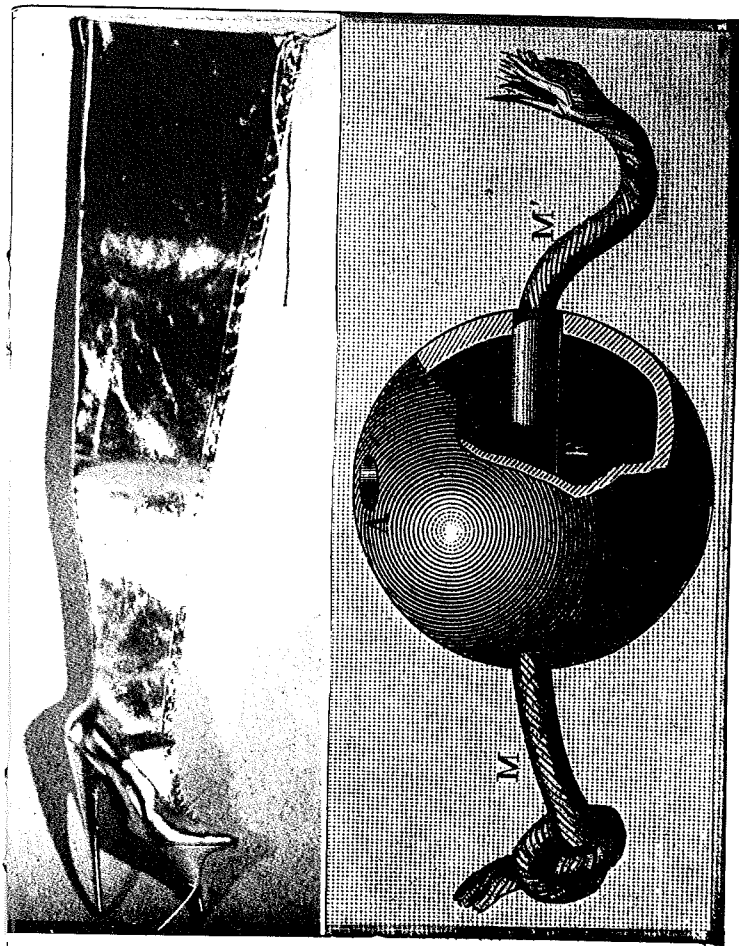
Height _____

Weight; _____

Color of eyes; _____

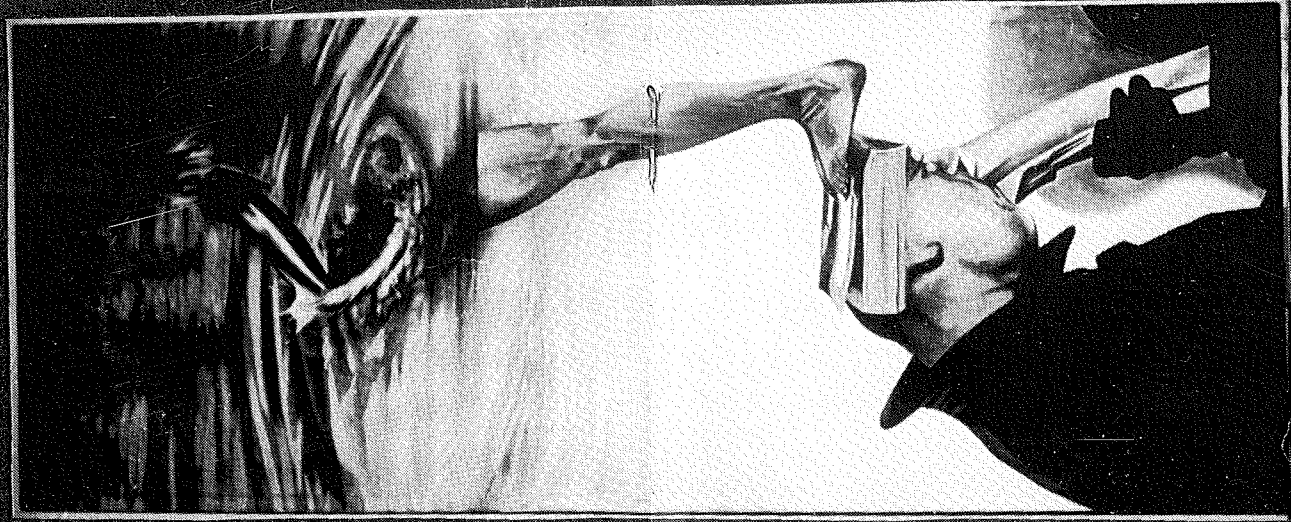
Color of hair; _____

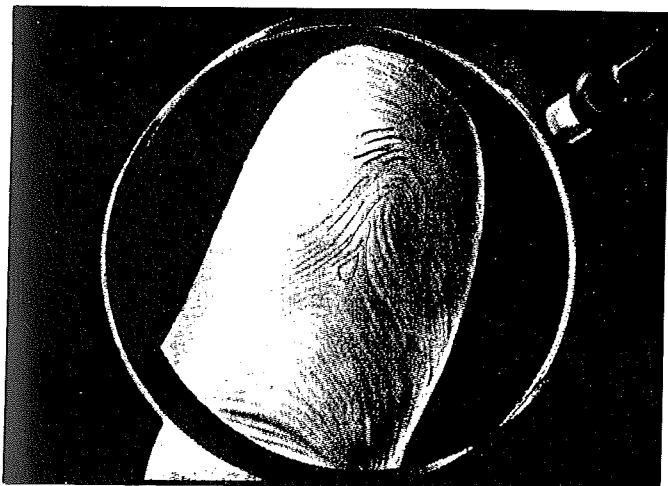
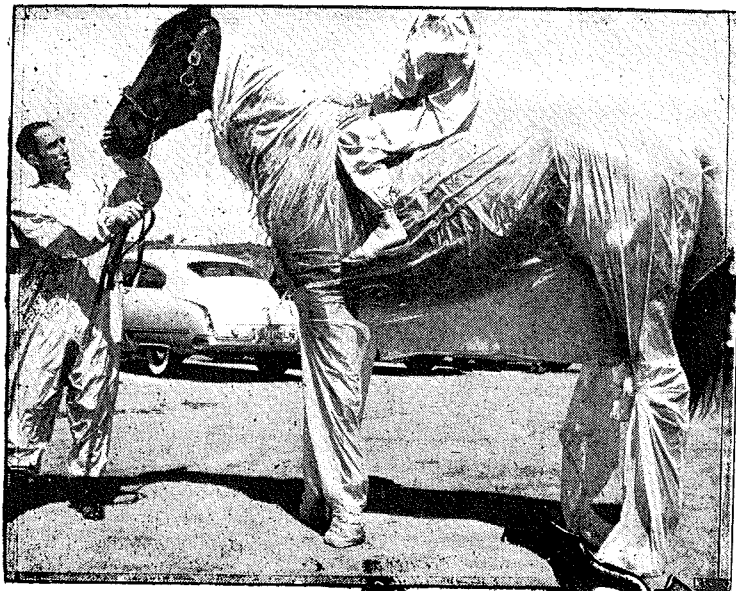
Distinctive markings _____



POST BY JULIE MURRAY

POST

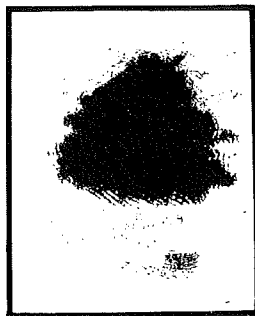
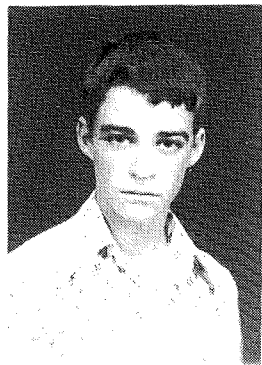




Fingerprints contain arches, loops, and whorls.

JULIE MURRAY

Julie Murray is a San Francisco-based experimental filmmaker and visual artist from Ireland. She received her BFA from the National College of Art and Design in Dublin. Murray has exhibited her visual art at Artist's Television Access, New Langton Arts and in a two-person show at Southern Exposure Gallery in San Francisco, and has screened her films extensively both nationally and internationally.



Name; RIGO 92
Date of birth; WEDNESDAY
City and country of birth; PORTUGAL
MADEIRA ISLAND
Sex; CATHOLIC
Height; O.K.
Weight; O.K.
Color of eyes; WHITE
Color of hair; WHITE
Distinguishing marks; ACCENT,
SOMETHING WITH THE NUMBER
TWENTY THREE, OTHERWISE O.K.

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TO THE
BLADES

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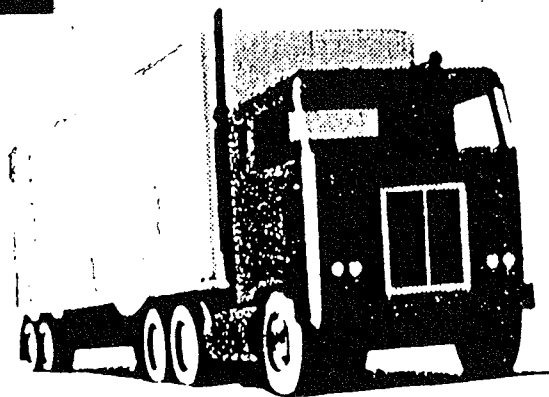


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RIGO '92

Rigo '92 is a visual artist from Madeira Island, Portugal, currently residing in San Francisco. He received his BFA in Performance/Video from the San Francisco Art Institute in 1991. He has exhibited works at Artist's Television Access, The San Francisco Arts Commission Gallery, Show And Tell Gallery in San Francisco, and has also shown work in Portugal and Mexico. He has recently completed a solo installation at Southern Exposure Gallery in San Francisco.

Rigo's participation made possible in part by grants from the Luso-American Development Foundation and the Governo Regional da Madeira, Portugal.



Name; LA OMNIPRESENCIA DE DIOS
Date of Birth; MARCH 16 1921
City and country of birth;
QUEZON CITY , PHILIPPINES .

Sex; M

Height; 11 FT 6 "

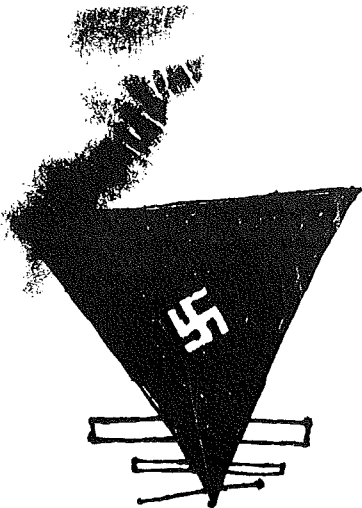
Weight; 2,000 lbs

Color of eyes; BROWN

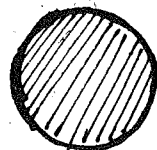
Color of hair; BLACK

Distinguishing marks; MÖCHTEN SIE NOCH
ETWAS ANDERES? DANKE, DAS WÄR'S. NEHMEN
SIE REISESCHECKS? KREDITKARTEN? WIE
TEUER? DAS HÄTTE ICH GERN BITTE. EIN
KAUFHAUS. ICH HÄTTE GERN EIN BROT BITTE.
EIN VERTTEL PFUND VON DIESEM KÄSE.
ON TOENAIL.



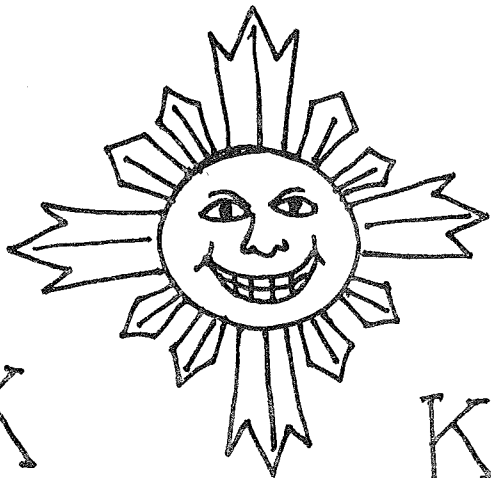


SUPREMATISMO
FILIPINO



BATHALISMO

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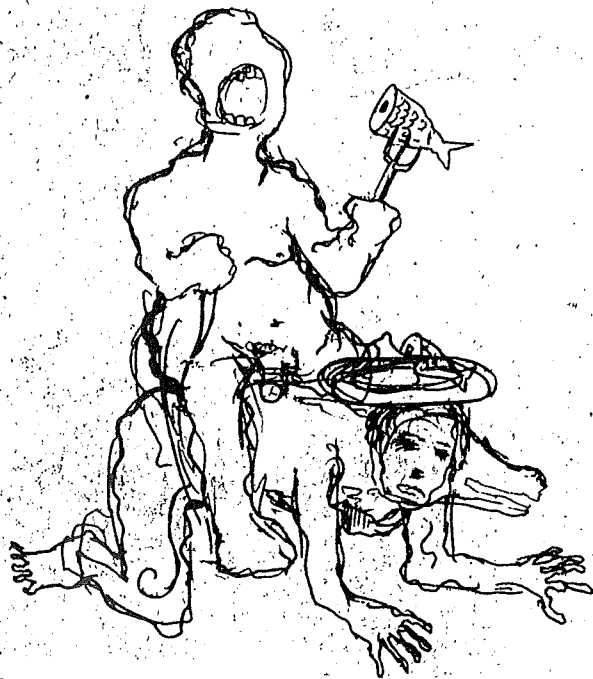


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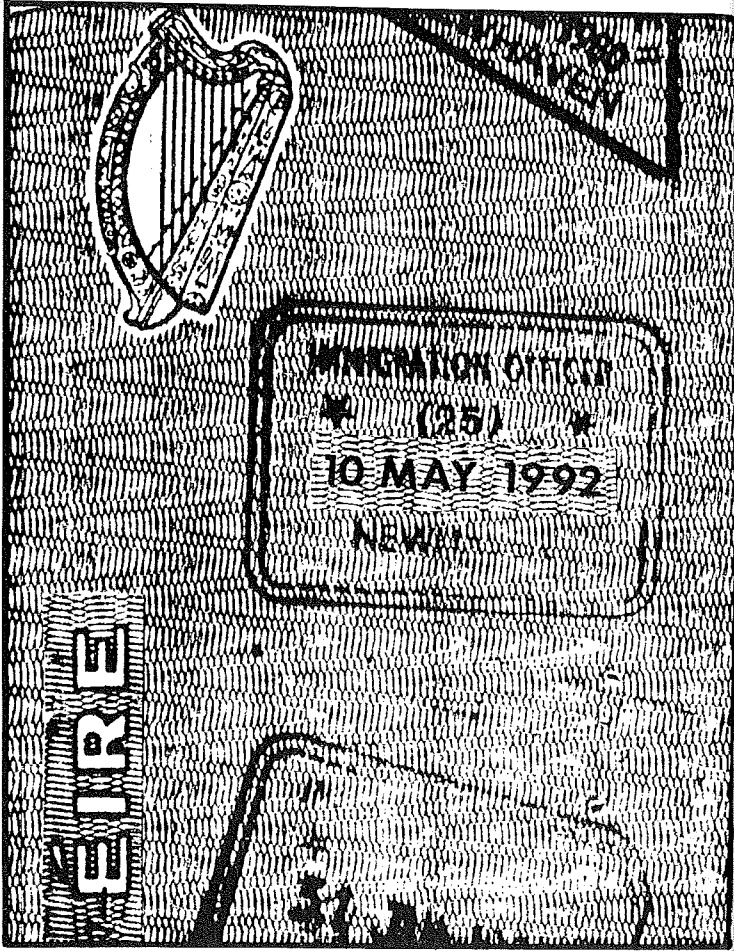
K - KAGALANGALANGAN
K - KATAASTAASAN
K - KATIPUNEROS
CIRCA 1880

卐 - NUNO INFINITO DIOS
CIRCA 1400
PILIPINAS



MANUEL OCAMPO

Manuel Ocampo is a painter from Quezon City, the Philippines, who now lives in Los Angeles. He has recently had solo shows in Los Angeles and London, England, and is currently producing an installation for The University Art Museum in Berkeley. He is represented by Fred Hoffman Gallery, Los Angeles.



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10 MAY 1992

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